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The volume is dedicated to Ulrich von Wilamowitz-Moellendorf and Hermann Diels, on the fiftieth anniversary of their doctorate. It will be of great service not only to classical scholars but to all students of the primitive history of Central Europe.

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Hellenistic Influence on the Aeneid. By ELEANOR SHIPLEY DUCKETT.

Northampton, Massachusetts: Smith College Classical Studies.

No. 1, 1920. Pp. xi+68.

A new series of classical studies from one of the women's colleges is initiated by Miss Duckett's elaboration of articles already published in the *Classical Journal*. The first chapter briefly sketches the Hellenistic Age, the second and third discuss the influence of Hellenistic life and thought upon the *Aeneid*, the last chapter enlarges upon the suggestion that the technique of the *Aeneid* is affected by the technique of Hellenistic historians, and a few pages at the end are devoted to rhetorical and metrical notes.

The first three chapters present the aspects of Hellenistic society and culture which are familiar to readers of Wendland and Kaerst, the individualistic and realistic tendencies of the day, with illustrations of the reflections in the *Aeneid* of these notable features. The treatment is fairly well organized and very readable. One may question a few generalizations that are common nowadays; for example, Is not the tangible evidence of the increased freedom of women in the Hellenistic period (p. 3) limited mainly to the court circles? Is there really "need of care lest undue influence be granted to the Hellenistic spirit in describing the emotional side of Vergil's work" (p. 29)? Is it not, on the contrary, true that current appreciation of Vergil vastly overestimates the poet's personal contribution in this regard? Did not Vergil simply regulate artistically the emotion which runs riot in Hellenistic poetry?

The last chapter, on technique, follows a clue suggested by Heinze; many features of the poet's technique are novel in the development of epic narrative; historical epic, like Ennius' *Annales*, used prose documents; was Vergil, either indirectly, through authors like Ennius, or directly influenced by the technique of later historians? Here Miss Duckett seems to me to have labored somewhat unnecessarily. What need is there of enlarging upon the moral aims of the historians as an explanation of the obvious moral earnestness of the Roman poet when this function of poetry was commonly recognized as early as Euripides' famous answer to Aeschylus' query in the *Frogs*? Why need Vergil turn to historians in his effort *prodesse et delectare* if the moral and aesthetic aims of art were established in poetic theory in the fourth century? If the historians study the origin and motives of the

incidents they record, this feature of their narrative, and Vergil's corresponding interest in psychology and causal nexus, are hardly more than a common result of broadly Hellenistic introspection and analysis, as Miss Duckett herself seems to admit on page 51. And if history in the Hellenistic period easily becomes a drama, and the historians delight in dramatic scenes, who shall say whether Vergil's most characteristic quality, his organization of epic narrative into small and large dramatic units, is the result of direct or indirect study of later historians, or whether both the historians and Vergil are under the spell of the older Greek drama, to which certainly the poet is sometimes directly indebted?

In brief, the unity of Miss Duckett's essay and the force of her presentation would have been improved, I think, if the last chapter had been handled in the same way as the earlier chapters, noting the broad indebtedness to Hellenistic spirit and ideas in technique as in other material, and leaving to footnotes the suggestive points of contact with Hellenistic historiography. And this lack of unity is somewhat unpleasantly increased by concluding the essay with scattering notes on rhetorical and metrical details.

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L' Arte Classica. By PERICLE DUCATI. Turin: Unione Tipografico-Editrice Torinese, 1920. Pp. xxiii+965, Figs. 860. 66 Italian lire.

To write a history of classic art in one volume is certainly a *tour de force*—to dwell duly upon certain monuments which are important but unattractive, not to overemphasize one's own special favorites, to bring together knowledge from so many different sources and to co-relate the whole, that is a work requiring the utmost skill and learning. Yet it is a task which the author has accomplished, and he has added a charm of style and generous supply of illustrations which lead the reader on from chapter to chapter of this bulky handbook. It is a work written primarily for Italians, and special stress is therefore laid upon finds and objects of art in Italy.

The author remarks that the marble and fictile figurines from Crete and those from the Cyclades are important as being among the earliest attempts to portray a divinity—a somewhat hazardous conclusion, especially as one of the figurines illustrated is playing the lyre which, taken in conjunction with the frequently found flute players, points rather to “worshippers,” or even to a *genre* subject.

The account of the Minoan palaces and architecture is concisely expressed, although it is classified under the rather misleading title of